DAVID GARRICK.
La premiere chose qu'on doit faire quand on a emprunté un livre, c'est de le lire afin de pouvoir le rendre plutôt.
Menagiana. Vol IV.

BOOK-PLATE OF DAVID GARRICK

ture, in its present early and infantine state. Let Mr. R. G. Freebairn receive our testimony of applause for his *Spring*; and Mr. Heffernan, equally so, for his *Ino with the Infant Bacchus*. Mr. Behnes rises gradually and happily into notice by his present performance of the *Son of Mr. Lambton, M.P.* Nor let us overlook the bust of *Mr. Allan Cunningham*, by F. W. Smith; for it is a performance of very decided merit.

On the whole, although it be the fashion to traduce the Exhibition of the present year, we nevertheless venture to affirm, that there have been few exhibitions which have displayed brighter promises of excellence, and more decisive testimonies of general talent. The absence of a number of pictures from the older academicians, has furnished opportunities for prominent places to the younger. In consequence, the aspiring have found their efforts crowned with comparative success; the timid have taken courage, and the diffident have assumed confidence. There is a more active and ardent spirit abroad; and genius is not likely to become crushed in its bud. In conclusion, we augur well, and even triumphantly, of the BRITISH SCHOOL OF ART.

SALE OF GARRICK'S PICTURES.

JUNE 23.

WHAT an age, and what a city we dwell in! Little could Garrick have supposed that these PICTORIAL RELICS would, with about half a dozen exceptions, have produced such prices! and little could the public have imagined, some six months ago, that, in the midst of supposed national penury and depression of spirit, there were gentlemen of metal and venture enough to compete so gallantly for Wilsons, Haymans, Zoffanys, and Hogarths. The echos of Mr. Christie's hammer (heard during the recent sale of the magnificent collection of pictures, recorded in our last Number*) had hardly died away, when they were called into life again by the sale of the collection now about to be described: a collection which, of limited extent and excellence, was chiefly indebted to 'the magic of a name' for its successful dispersion:—and that name was GARRICK. Shakspeare, (or rather Juliet), asks,

——what's in a name? A rose,
By any other name, would smell as sweet!

This is at once true and false: but we will not pursue the theme here: only we may ask, would those pictures (with, as before observed, about half a dozen exceptions) have brought the prices which they *did* bring, from their *own* absolute and intrinsic excellence, unless they had been the property of Master David Garrick? No, no, no! we exclaim with all our might. And further be it observed, that, as a collection, they were unworthy of their renowned master, who was one of the richest men of his time. But Garrick had, in truth, no pictorial taste. Setting the Hogarths aside, there was scarcely a subject of prime merit. The Zoffanys were rather, we conceive, the performance of a pupil; at least, this we learn to be the opinion of more than one competent critic. But untrammelled by any criticisms, (nullius addicti, &c.) we fearlessly affirm that Garrick in *Sir John Brute* and *Lord Chalkstone*, were not the *exclusive* productions of Zoffany's pencil.

After all, the name of Garrick stands, and will for ever stand, deservedly high. His genius was as universal in acting,* as was Shakspeare's in writing. And besides, Garrick mixed with the learned and the fashionable world. He was, moreover, a man of wit, of taste, and of superior intellectual parts. He did wonders for his profession; but his library (as sold by auction this season) was inferior, on the whole, to Kemble's; and Matthews 'beats him hollow' as a collector of dramatic portraits. Garrick *ought* to have had all the tip-top actors of the day, by the first artists—for he owed every thing to his profession, and his purse was of exceeding great ponderosity. Doubtless, the four pictures of the *Canvass*, the *Poll*, the *Chairing*, and *Election Feast*, by HOGARTH, formed the great attraction; were, in fact, the great guns of the collection. What they were *painted for*, we have not the very best authority to say; but we have heard, from traditional rumor, about 45 guineas a-piece. What they were *sold for*, let the annals of last Monday, repeated in the subjoined list, record. The sum total was a 'good round' one, it must be confessed: but to the purchaser they were probably worth more than to a less distinguished bidder. Mr. Soane has a very extraordinary graphic cabinet; and boasts, moreover, with justice, of the possession of that most awfully emphatic display of the pictorial art, in the *Rake's Progress*, by the same painter. The moral, there, is terrifically impressive. Such a series of subjects, so executed, is almost equal to an octavo volume of homilies. But, in the *Election* series, we think there are very many disgusting, if not depraved exhibitions, of human nature, which might have been avoided, with no great diminution of the excellence of the composition. Still, as a pure, and uninjured specimen of the pencil of Hogarth, this set is probably inestimable. The coloring is mellow and perfect, especially in the *Feast*; but the out-of-door scenery of the *Chairing*, is a great favorite with us. These pictures display a wonderful knowlege of human nature; the *Poll*, however, is almost too painful to contemplate. The man, with an iron hook to a wooden arm, fixed on the Testament, in the act of taking an oath, is grotesque and humorous; but the impotent, and paralytic, and palsied, are not fit subjects for satire. Human nature, in such situations, can never provoke laughter, but must excite commiseration. However, by becoming master of this series, Mr. Soane has evinced a gallantry of spirit which places him among the most prominent virtuosi of the day. But the public will tire of this prologue; and so we make our bow, and hasten to introduce the *dramatis personæ*.

MR. GARRICK and Mrs. Cibber in the characters of *Jaffier* and *Belvidera*, by Zoffany.—26*l.* 5*s.* Mr. Lambton.

Mr. Garrick in *The Farmer's Return*, by Do.—33*l.* 12*s.* Do.

Mr. and Mrs. Garrick, and Mr. Bowden,

* George Watson Taylor, Esq., M.P.

* A powerful anecdote is told of his histrionic talents, which we believe to be not generally known. In acting *King Lear*, he once—on advancing to the front of the stage—in the delineated paroxysm of agony, had the misfortune to pull his wig on one side, showing his own dark hair beneath the grey locks of the peruke. With any other man, this *accident* would have been fatal—in exciting the general laughter of the house. With Garrick, it had no such effect. Men's eyes were fixed on his expressive countenance, and their bosoms were rent by the heart-thrilling tones of his voice. The *wig* was forgotten.

M. B. A.

E. K. WATERHOUSE.

taking tea on the lawn of the villa at Hampton, and Mr. George Garrick angling, by Do.—49*l.* 7*s.* Do.

Shakspeare's Temple, and portraits of Mr. and Mrs. Garrick resting on the steps of the portico, with a favorite dog in the front ground, and a view of a reach of the Thames, by Do.—28*l.* 7*s.* Do.

A Miniature Portrait of Mr. Garrick.—47*l.* 5*s.*

A Painting in enamel on gold, presented as a medal to Mr. Garrick, by the incorporated Actors belonging to the Theatre Royal, Drury-lane, as a memorial of their gratitude for having established the Theatrical Fund, painted by Flower.—27*l.* 6*s.*

Falstaff Enlisting his Recruits, and a small Portrait of a Lap Dog, by Hogarth.—46*l.* 4*s.*

Sketch of the Happy Marriage.—7*l.* 7*s.*

Satan, Sin, and Death.—7*l.* 7*s.* These two very curious pictures, painted by Hogarth, were purchased by Mr. Foreman, of the Adelphi-terrace.

A View of London and Blackfriars Bridges, by Marlow.—14*l.* 14*s.* Mr. Lambton.

A View of Westminster Bridge, by Do.—14*l.* 14*s.* Do.

A Landscape View on the Tiber, by Wilson. 87*l.* 3*s.* Mr. Lambton.

A Portrait of Mr. Garrick, seated at his writing table, composing his Prologue to Taste, and of Mrs. Garrick behind, interrupting him in his reverie, by Hogarth.—74*l.* 4*s.* Mr. Locker, of Greenwich Hospital.

The Virgin, Child, and St. John, attended by three Infant Angels, painted by A. del Sarto, and presented to Mr. Garrick by Lord Baltimore at Rome.—267*l.* 15*s.* Prince Leopold.

A Shepherd and his Child, with a group of cows, in a Landscape, Loutherbourg.—103*l.* 19*s.* Do.

A Romantic Landscape, Do.—60*l.* 9*s.*

The Companion, Do.—47*l.* 15*s.* 6*d.*

Portrait of Mr. Garrick in the Character of *Sir John Brute*, Zoffany.—12*l.* 12*s.* Earl of Essex.

A small whole length of Mr. Garrick in the Character of *Lord Chalkstone*, Zoffany.—21*l.* 10*s.* 6*d.* Mr. Wansey.

A pair of small Views of the Villa and Grounds of Mr. Garrick, at Hampton, Zoffany.—12*l.* 12*s.* Mr. Smart.

Pinabel and Bradamante, from *Orlando Furioso*, by Guido; this picture was presented to Mr. Garrick by Lord Burlington.—40*l.* 19*s.*

The *Canvas*, the *Poll*, the *Chairing*, and *Election Feast*, four celebrated, and in their way, unrivalled pictures, by Hogarth.—1,732*l.* 10*s.* This lot was purchased by Mr. Soane, with a spirit worthy of his genius and taste.

A Bust of Pope, in marble, by Roubiliac.—58*l.* 16*s.* Do.

A pair of Gloves and a Dagger, formerly belonging to Shakspeare, *said to be authentic*.—3*l.* 5*s.* In Mrs. Garrick's will, she bequeathed a *pair of gloves*, worn by Shakspeare, to Mrs. Siddons—these were not the gloves.

A Box made of the Mulberry Tree at Stratford, curiously carved, containing the freedom of Litchfield, presented to Mr. Garrick.—25*l.* 14*s.* 6*d.* We were told in the room that this box was carved by the father of the once celebrated Mrs. Wells, the actress.

A Salt cellar of Delft Ware, which formerly belonged to Shakspeare.—2*l.* 2*s.*

An Inkstand, formed of the Stratford Mulberry Tree.—5*l.* 15*s.* 6*d.*

The whole collection sold for nearly 4000*l.*

THE COSMORAMA.

The Cosmorama is one of the most pleasing illusions of art, and far superior to any panorama. By means of certain lens, th objects to be seen are thrown to a great di tance, and it seems as if one had only t burst through the glass to be actually walk ing in the park of Versailles or the ruins Palmyra. The optical deception is mo complete here than in those exhibited Vauxhall; the pictures themselves are bett painted; and a broad daylight is admitt into the gallery. The only thing to fi fault with is the exorbitant price of adm sion, for though the building is divided so to assume the appearance of two exhibitio yet in fact it is no more than one exhibitio containing altogether fourteen views:—

In the Gallery of Europe and America.— View of Mont Blanc; Two Views of the P lace and Gardens of Versailles; The City Cordova; The Magnificent Cathedral of t City; The Palace of the Sultana Hadidge, r Constantinople. America.—Passage of Quindiu in the Andes.

In the Gallery of Asia and Africa.—A neral View of the Ruins of Palmyra; The T ple of the Sun at Palmyra; Mausoleums f in the Valley which leads to Palmyra; The rest of Cedars on Mount Libanus; View o Tchoultry of Tremal Naik, in Hindostan. rica.—The Great Square in Cairo; Fu the Capital of Madeira.

The Forest of Cedars and the Capi Madeira are the worst features of the bition. Mont Blanc, too, somewhat pointed us, but the Palace of the S Hadidge, the Valley of Tombs, the C Cordova, and the Temple of the Su very pleasing illusions. Still this contr is capable of improvement—of gre provement. The lens might be of power, the perspective more perfe the pictures altogether better paint though they gain in comparison wit exhibited at Vauxhall, yet what are reference to the genuine works of art they are well worth seeing, both for ment and information.

THE DRAMA.

KING'S THEATRE.

Rossini's grand opera of *R* after having been deferred severa sive evenings, was repeated on evening, to a numerous and hi shionable audience. Having detailed account of this beautif in a former Number, it is only r to remark that it improves on ance; more especially the high tific quartet in the second act. was very effectively performed out, and was repeated on Thu the benefit of Madame Vestris.

A new ballet, entitled *Alph* brought out on Saturday even like nine-tenths of these produc totally destitute of any plot o Though we are great admire graces, we prefer them intellect than mechanical. After the reception of *Alfred*, why should sieurs the ballet manufacture not mean *composers*, no such th requisite in ballet-making—w Messieurs Vestris, Coulon and that ballet as a model, and for something like a story, in prevent the wiles and smiles from being thrown away on vac

M. B. A.

E. K. WATERHOUSE.

1 Library
2 Lugt 1046
3 Lugt 1048
4 Not recorded

David Garrick. Original Sketch by Gainsborough.

A

CATALOGUE

OF THE

LIBRARY,

SPLENDID BOOKS OF PRINTS,

Poetical and Historical Tracts,

OF

DAVID GARRICK, ESQ.

REMOVED FROM HIS VILLA AT HAMPTON, AND HOUSE ON THE ADELPHI TERRACE,

WITH THE MODERN WORKS ADDED THERETO

BY MRS. GARRICK.

Which will be Sold by Auction,

BY

MR. SAUNDERS,

AT HIS GREAT ROOM, "THE POETS' GALLERY,"

No. 39, FLEET STREET,

On Wednesday, April 23*d,* 1823, *and* 9 *following days,*

(Sunday excepted,)

AT HALF PAST TWELVE O'CLOCK PRECISELY.

To be Viewed Two Days preceding the Sale; Catalogues had, price 5*s.* each, of Messrs. Longman and Co. Paternoster-row, of Mr. Triphook, Old Bond-street, and at the place of Sale.

In offering for sale the Garrick Library, it appears necessary, and may be interesting, to prefix to the Catalogue a brief historical notice respecting it.

Mr. Garrick, by his Will, directed that his rare Collection of Old Plays, which had been formed, with great assiduity, during the course of his theatrical life, should be deposited in the British Museum for the use of the Public; an injunction which was fulfilled soon after his decease in 1779. The volumes, composing that Collection, are uniformly bound and distinguished by his initials.

The remainder of his books, with the exception of such, to the value of one hundred pounds, as should be chosen by his widow for her own use, he bequeathed to his Nephew the Rev. Carrington Garrick, Vicar of Hendon.

But Mrs. Garrick, who, to a cultivated taste for literature, joined a veneration for whatever had been collected by her husband, was unwilling to part with the Library which had been the source of so much of their mutual gratification; and, therefore, prevailed upon Mr. Carrington Garrick to dispose to her of the interest which he had acquired therein under his Uncle's Will.

Towards the conclusion of her protracted life, Mrs. Garrick presented the greater part of the Greek and Latin Classics, together with her numerous and highly valuable Italian books, to Christopher Philip Garrick, Esq., the only son of Mr. Carrington Garrick, and at present the male representative of the family.

The rest of the Library, considerably augmented by Mrs. Garrick since 1779, is now offered to the Public, with the exception only of books to the value of one hundred and fifty pounds bequeathed to the Rev. Thomas Rackett and George Frederick Beltz, Esq., Lancaster Herald, the executors of her will.

London, April, 1823.

CONDITIONS OF SALE.

I. The highest bidder to be the Buyer, and if any dispute shall arise between two or more bidders, the Lot so disputed shall be immediately put up again and resold.

II. No person to advance less than sixpence: above one pound, one shilling; five pounds, five shillings, and so on in proportion.

III. The Purchasers to give their Names and Places of Residence immediately, if required, and pay down a Deposit of 30 per Cent. in part of payment of the purchase money; in default of which, the Lot or Lots so purchased, to be immediately put up again and re-sold.

IV. The Lots to be taken away at the Buyer's expence, within two days after the Sale: and the remainder of the purchase-money to be absolutely paid on or before delivery.

V. The Books are presumed to be perfect, unless otherwise expressed: but if, upon Collating AT THE PLACE OF SALE, any should prove defective, the Purchasers will be at liberty to take or reject them.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of Payment shall be forfeited; and all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale, and the Deficiency (if any) on such Re-sale, shall be made good by the Defaulters at this Sale.

Gentlemen who cannot attend the Sale may have their Commissions faithfully executed by their most obedient humble servant

ROBERT SAUNDERS,

Poets' Gallery, Fleet Street.

LOT	*Purchasers Names.*	£	*s.*	*d.*
1	Davenport	0	8	0
2	Dulau	0	2	6
3	Lacklan	0	1	0
4	Beckley	0	2	6
5	Doyle	0	1	0
6	Pettigrew	0	4	0
7	Doyle	0	1	0
8	Edis....	0	3	6
9	Andrews	2	3	0
10	Triphook	0	11	6
11	Lacklan	0	1	0
12	Thorpe	2	5	0
13	Edis....	0	3	6
14	Pickering	0	14	0
15	Doyle	0	0	6
16	Cash	0	3	0
17	Burn	0	4	6
18	Pettigrew	0	3	0
19	Musgrave	0	1	0
20	Cash	0	11	0
21	Goodwin	0	16	0
22	Goodwin....	0	1	6
23	Cash	0	2	6
24	Goodwin	0	0	6
25	Triphook	0	7	0
26	Triphook	0	7	0

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First Day's Sale.

WEDNESDAY, APRIL 23d, 1823.

OCTAVO ET INFRA.

LOT.

1 Abstract of the Historical Part of the Old Testament 1730
2 Acajou et Zirphile Conte 1744
3 Account of the Society for the Relief of Prisoners for Small Debts 1774
4 Abbé L' en Belle Humeur, *Col.* 1734, Voyage de Bethel 1737
5 Addison Remarques sur Italie, *plates* *Par.* 1722
6 Address of Thanks to a Good Prince, *full length portrait of Charles II* 1686
7 Adele et Théodore, 3 tom ..... *Paris* 1782
8 Æsop's Fables by L'Estrange, 2 vols 1708-24
9 Alonzo, a Tragedy, *fine paper, gilt leaves* 1773
Presentation Copy.
10 Almanacks, Diaries and Ephemerides, a Collection of, for 1734-6-9-40-1-2-4 and 7, 8 vols, *gilt leaves*
11 Almanach des Muses, 2 vols ..... *Par.* 1765-8
12 Aleyn's (C.) Historie of Henrie VII. and the Battaile of Bosworth a Poem, 1638, Battailes of Crescey and Poictiers, a Poem, by C. Aleyn 1633
A fine large copy with a brilliant impression of the portrait of Henry VII. by Marshall.
13 Alcoran de Mahomet, par du Ryer *Anv.* 1719
14 Allot's (Rob.) England's Parnassus, or Choycest Flowers of English Poets, (*no title*) 1600
15 Alston (Ch.) on Lime Water, *Edinb.* 1754, and Whytt on Lime Water, *ib.* 1761, in 1 vol
16 Aikin's (John) Essays on Song Writing
17 Alciati (Andr.) Emblemata, *plates* *Lugd. Bat.* 1691
18 Alciatus (Andr.) de Verborum Significatione *Lovanii* 1565
19 Algarotti's Essay on the Opera 1767
20 Amusemens Francois, ou Contes a Rire, 2 tom *Ven.* 1752
21 ———— de la Campagne de la Cour et de la Ville, 12 tom *Amst* 1739
22 ———— Comiques ..... *Haye* 1739
23 Apparat Royal, ou Dictionaire Fr. et Lat. *Par.* 1681
24 Apologie pour M. de Balzac, (*no title*)
25 Apvleio (Lvcio) l'Asino d'Oro, *cuts* *Venet* 1662
26 Apulée de l'Ane d'Ore, mis en François par I. Louveau d'Orleans ..... *Par.* 1586

27 Anecdotes de la Cour d'Edouard II. *Par.* 1776
28 ——— Ecclesiastiques ..... *Amst.* 1738
29 ——— Dramatiques, 3 tom ..... *Paris* 1775
30 Aristophane Comedies trad. Dacier .... *Amst.* 1692
31 Aristotle's Poetics ..... *Dodsley* 1775
32 Ariosto's Orlando Furioso, translated by J. Hoole, *vignettes designed by Mortimer,* vol 1 1773
The only vol. published of this Edition.
33 ———————————, 5 vols, *plates* 1783
34 Armide, Opera, *Par.* 1762; Blaise de Saveler, *Par.* 1759, and 6 other Operas, &c.
35 Ariane, 2 tom en 1 ..... *Paris* 1632
36 Arbuthnot's (Dr.) Miscellaneous Works, 2 vols 1770
37 Arlequiniana, ou Bon Mots et Histoires d'Arlequin, *front.* *Par.* 1694
38 Art of Delivering Written Language, *red morocco, gilt leaves* ..... *Dodsley* 1775
A Presentation Copy from the Author.
39 —— de Plaire dans la Conversation *Amst.* 1711
40 —— de bien parler François, 2 tom en 1 *ib.* 1696
41 —— of Cookery by a Lady 1755
42 —— de Parler ..... *Par.* 1676
43 Arcadia (L') in Brentor ..... *Bol.* 1693
44 Armstrong's (John) Miscellanies, 2 vols in 1 1770
45 ——————— Art of Preserving Health, a Poem 1745
46 ——————— History of the Island of Minorca, *map and plates* 1752
47 Asconius Pedianus in Ciceronis Orationes *Florent* 1519
48 Attempts at Sentimental Poetry 1769
49 Auteurs Deguisez, sous des noms etrangers, &c. *Par.* 1690
50 Amours (Les) D'Ismene et D'Ismenias *Haye* 1743
51 ——— de Theagene et Chariclee Histoire Ethiopique d'Heliodore ..... *Paris*
52 ——— de P. de Ronsard .... *ib.* 1553
53 ——— (Les) de Theagene et Chariclee Histoire Ethiopique de Heliodore, *plates* ..... *ib.* 1623
54 Amitiez, Amours et Amourettes, par Le Pays *Amst.* 1686
55 Ambigu (L') par Peltier, Nos 158 to 167, 1807-55
55*Anglois (L') a Bordeaux, Comedie, *morocco* *Par.* 1763
56 Anacreon and Sappho translated by Green, *calf* 1768
A Presentation Copy.
57 ———————————, with pieces from ancient Authors, *calf gilt* 1768
58 Anacreon et Sapho trad. par Dacier *Amst.* 1716
59 ——— Gr. and Eng. with Notes by Addison 1735
60 Anthologie François, ou Chansons Choisies, 4 tom, *plates* 1765
61 Affichard, Œuvres de Theatre, *gilt leaves* *Par.* 1746
62 Anquetil Louis XIV. sa Cour et le Regent, 4 tom *ib.* 1784
63 Anthologie Françoise, ou Chansons Choisies, 4 tom 1765

LOT	*Purchasers Names.*	£	*s.*	*d.*
27	Corbett	0	1	6
28	Burn	0	9	0
29	Corbett	0	9	0
30	Cash	0	1	6
31	Lacklan	0	1	6
32	Burn	0	9	0
33	Thorpe	0	14	0
34	Musgrave	0	2	0
35	Corbett	0	2	0
36	Cash	0	5	0
37	Thorpe	0	4	0
38	Andrews	0	12	0
39	Goodwin	0	2	0
40	Dr. Mitchell	0	0	6
41	Lachlan	0	2	0
42	Davenport....	0	0	6
43	Turner	0	1	0
44	Doyle	0	2	6
45	Triphook	0	7	6
46	Triphook	0	6	6
47	Dr. Mitchell	0	1	0
48	Grantham	0	1	6
49	Corbett	0	4	0
50	Doyle	0	3	6
51	Triphook	0	2	0
52	Burn	0	6	6
53	Doyle	0	3	6
54	Goodwin	0	1	6
55 / 55*	Walker	0	9	0
56	Thorpe	0	7	6
57	Doyle	0	7	0
58	Lacklan	0	1	6
59	Triphook	0	6	6
60	Triphook	0	7	0
61	Triphook	0	4	0
62	Turner	0	1	6
63	Warder	0	10	0

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LOT	*Purchasers Names.*	£	*s.*	*d.*
64	Warder	0	2	6
65	Triphook	0	3	0
66	Taylor	0	1	0
67	Edis	0	1	6
68	Andrews	0	1	0
69	Cash	0	2	0
70	Warder	0	0	6
71	Triphook	0	2	0
72	Warder	0	3	6
73	Corbett	0	2	6
74	Walker	0	10	0
75	Triphook	0	5	6
76	Thorpe	0	0	6
77	Rodd	0	6	0
78	Rodd	0	1	6
79	Geeves	0	2	0
80	Doyle	0	4	6
81	Triphook	0	4	0
82	Pettigrew	0	1	6
83	Thorpe	0	2	6
84	Rodd	0	17	0
85	Lacklan	0	3	0
86	Triphook	1	4	0
87	Taylor	0	0	6
88	Rodd	5	2	6
89	Rodd	0	11	0
90	Warder	0	4	6
91	Thorpe	0	1	0
92	Edis	0	6	6
93	Rodd	0	8	0
94	Rodd	0	5	0
95	Cash	0	1	0
96	Rodd	0	2	6
97	Rodd	0	4	0
98	Goodwin....	0	0	6
99	Vincent	0	1	6

64 Anthologie Françoise, 2 tom ..... *Paris* 1769
65 Anguselli Reggia di Mercurio ..... *Ven.* 1710
66 Ancillon Vies et les Ouvrages des Modernes *Amst.* 1709
67 Angeloni's (Batis.) Letters on the English Nation, 2 vols 1755
68 A Plain Account of the Nature and End of the Sacrament 1735
69 Anderson's (W.) Speeches and Judgment on the Douglas Cause ... . *Edinb.* 1768
70 Appeals of the People of Malta to the British Government 1811
71 Apulée de l'Esprit de Socrate ..... *Par.* 1698
72 Apophthegmes, ou Bon Mots des Anciens .... *ib.* 1694
73 Aubery Histoire du Cardinal Duc de Richelieu, 2 tom *Cologne* 1676
74 Autreau (M. de) Theatre de, 4 tom, *calf extra, gilt leaves* *Paris* 1749
75 Avantures de Don Antonio de Buffalis Histoire Italienne *Haye* 1722
76 L'Avantcoureur Feuille Hebdomadaire .... *Paris* 1768
77 Avisse, Œuvres de Theatre, *gilt leaves* ..... *ib.* 1758
78 Avbery (J.) l'Antidote d'Amour ..... *Delff.* 1663
79 Avison's (C.) Essay on Musical Expression 1752
80 Ayres's (P.) Emblems of Love, in Four Languages 1685
81 Barry (E.) on Digestions and Discharges of the Human Body, LARGE PAPER 1759
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616	Thorpe	0	6	0
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2659	Cash	0	5	6
2660	Thorpe	0	17	6
2661	Rhodes	1	18	0
2662	Coombes	5	10	0
2663	Tayleure	0	8	6
2664	Tayleure	0	8	0
2665	Tayleure	0	8	6
2666	Tayleure	0	8	6
2667	Tayleure	0	8	0
2668	Tayleure	0	8	0
2669	Tayleure	0	8	0
2670	Tayleure	0	8	0
2671	Tayleure	0	9	0
2672	Tayleure	0	9	0
2673	Tayleure	0	9	0
2674	Tayleure	0	9	6
2675	Tayleure	0	11	0
2676	Tayleure	0	12	6
2677	Tayleure	0	12	6
2678	Thorpe	3	10	0

Ninth	315	1	0
Tenth, including the Addenda	226	6	6
£	2006	5	6

LOT	*Purchasers' Names.*	£	s.	d.

ADDENDA.

1	Thorpe	0	11	0
2, 3	Tayleure	0	1	0
4	Tayleure	0	0	6
5	Tayleure	0	2	0
6	Tayleure	0	3	6
7	Thorpe	0	4	0
8	Tayleure	0	1	0
9	Turner	0	2	6
10	Beltz	0	11	6
11	Thorpe	0	14	0
12	Beltz	2	0	0
13	Tayleure	0	0	6
14	Jolley	0	8	0
15	Tayleure	0	1	6
16	Thorpe	0	2	0
17	Thorpe	0	4	0
18	Dr. Mitchell	0	1	0
19	Jolley	0	6	0
20	Tayleure	0	1	0
21	Tayleure	0	0	6
22	Tayleure	0	5	0
23	C. Garrick	0	5	6
24	Thorpe	0	5	6
25	Thorpe	1	0	0
26	Thorpe	0	5	0
27	Thorpe	0	6	6

LOT	*Purchasers' Names.*	£	*s.*	*d*
28	Thorpe	0	0	6
29	Jolley	0	9	6
30	Thorpe	3	15	0
31	Tayleure	0	3	0
32	Tayleure	0	1	0
33	Tayleure	0	6	0
34	Beltz	0	4	0
35	Cash	3	0	0
36	Thorpe	0	14	0
37	Thorpe	0	3	0
38	Tayleure	0	2	0

Amount of Each Day's Sale.

	£	*s.*	*d*
First Day	136	16	0
Second	212	9	6
Third	191	13	6
Fourth	160	3	0
Fifth	295	8	6
Sixth	106	0	6
Seventh	247	13	0
Eighth	114	14	0
Ninth	315	1	0
Tenth, including the Addenda	226	6	6
	£2006	5	6

LOT	*Purchasers' Names.*	£	*s.*	*d.*

ADDENDA.

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